

BELTS AND GIRDLES IN FASHION AGAIN

Original Designs Worked Out by
the Dressmakers in
Paris.

VARIETY IN THE SASH ENDS

Strong Color Contrasts in Some
Cases—The Bags Quaint
and Pretty.

The belt and the girdle have come into
their own again, with the lowering of the
waist line, and the variations rung upon
those themes are legion.

French designers have apparently
striven hard for originality in the handling
of the girdle and though they have not
always achieved it they have done ex-
traordinarily well, considering the limita-
tions imposed. After all, the number of
ways in which a bow may be tied or
posed is comparatively small, but a little
twist here or pull there may give sur-
prising individuality to a bow that started
out in life conservatively and sometimes

much use of a big bow with several over-
lapping loops at each side, posed diagon-
ally across a wide girdle at the side of
front or back. In the former case there
are usually no long ends, in the latter there
may or may not be long ends.

From a third Rue de la Paix house come
some chic models which have wide
draped girdles and bows as wide made of
great widths of very soft satin, in two
big crushed loops and short fringed ends,
and placed at the left side of the girdle
under the arm a curious arrangement
which is more successful than it sounds.

Sometimes there are long sash ends
without a girdle or sash ends of one ma-
terial with a draped girdle of another
material. One of these is illustrated here
and was formed by two wide satin scarfs
rounded at the ends and widening just a
little toward the ends. These sashes take

chosen for the girdle in place of satin on
many of the new models.

Velvet too is used for girdles even upon
the sheerest of summer frocks, but the
velvet girdle is usually of a very simple
type, and is more often than not merely
a velvet band or ribbon of moderate
width, drawn round the waist, folded over



and sometimes the vivid colors are re-
peated in some more touch of embroidery
on the bodice.

Belts in all leathers are worn, but black
patent leather takes the lead and is fre-
quently trimmed in color. White leather
combined with black patent leather
makes some of the most desirable of the
new belts, and in narrow, imported belts
three or four leathers are sometimes com-
bined, a belt of patent leather in black,
for example, having strappings and trim-
mings at the back and at the front of bright
colored leather laid on white leather.

Some of these leather trimmings may be
bought separately at certain shops,
the color scheme being matched with a
costume and the trimmings in color being
applied to a belt of the costume color or
black or white.

When one comes to the topic of bags,
description fails, for the variety is im-
aginable and the color, from the purple
and the coral envelope bag to the big
shirred and corded reticule, and some of
them are exceedingly quaint and pretty.

White corded silk forms some of the
handsome purses and bags, made on
several lines and well mounted, and there
are good things too in the old-fashioned
silks, in tussor and in dull finish satin.
In leather the smartest bags are smaller
than those of recent seasons, always ex-
cepting the automobile bags, which, con-
taining a whole toilet set, are of neces-
sary large.

Women's Interdenominational Society, which
took place in Ford Hall, Boston. Among
the other speakers were Mrs. Henry W.
Peabody, founder of the society; Mrs. E. J.
Garnett, of the Society of the Holy Child; and
Miss M. E. Wood, of the Society of the Holy
Child. The society has 25,000 members, most of
them young women, and during the last five
years has sent out sixty-four missionaries.

Mrs. Florence Lyle Young, who has
just won the first prize in the competition
for the decoration of the children's
room of the Forensic Dental Institute, is a
graduate of the Normal Art School, Boston.
The Forsythe Dental Institute was founded by
John Hamilton and Alexander Thomas For-
sythe in memory of their two brothers for the
purpose of giving dental treatment to poor children.
The children's waiting room is a play-
ground and waiting room combined, and to
get the best work from the children, the
first prize of \$250 was awarded to Mrs.
Young, the second of \$150 was won by
R. C. Chase of New York and the third of
\$100, by Handley Parker of Philadelphia.

Mrs. Elizabeth Brandon Stanton of
Windy Hill Manor, Natchez, Miss., is at
the head of the movement to have Con-
gress declare Joseph Fox, an old Quaker
shipbuilder of New England, the "Father
of the American Navy." Mrs. Stanton is the
historian of the Massachusetts chapter of the
Colonial Dames and believes that Joseph
Fox was called on by Secretary of War
Knox in 1793-94 to discuss the project
of building a navy for the young republic.
As a result of that consultation Fox
started a navy yard near Norfolk, and
was for a time in full charge of it. He

designed the Constitution, the United
States, Chesapeake, Constellation, John
Adams, Portsmouth, Congress, Hornet,
Wasp and Ferret.

Dr. Sarah Newcomb Merrick, wife of
Prof. Merrick and daughter of the late
Dr. Simon Newcomb, was the speaker at
the recent Yearly Meeting of the Fathers
and Mothers Club of Boston. Dr. Merrick
declared that at there would be no need for
jails or policemen if the doctrines of
eugenics, selection for marriage and the
careful training of children, were carried
out. She believed that genius could
be made and criminals eliminated.

Paris, a small town half way between
Paris and Amiens in France, is said to
be the only civilized community in which
the municipal affairs are entirely in the
hands of women. The Mayor is a woman,
and so is the superintendent of the rail-
way station, the switchman, the mail
carrier and the town barber. Mme.
Leshere is the telegraph messenger and
Mme. Dubouche-Marchand is the drum-
mer whose duty it is to announce each prela-
ment of the Mayor. Mme. Dubouche-
Marchand is described as an octogenarian
woman who has held her post through wind
and rain for upward of twenty years.
The latter carrier, Mme. Dubouche, has
held her office for more than ten years
and goes about with her letters regard-
less of the weather.

Miss Fay M. Hartley is said to have
received more applause than any other
speaker heard at the recent meeting of
the American Academy of Political and
Social Science, Miss Hartley's name
was not among the speakers for the day,
but after Chairman Miles M. Dawson of
New York announced that the morning

session was over, she rose in her seat at
the back of the hall and asked for just
five minutes.

During that five minutes she electrified
her audience by advising James R. Gar-
field, Samuel Gompers and John A. Fitch
to go back to the farm when investigating
the economic condition of the country.
To rule affairs with farmers instead of
discussing theories with college men. If
they would equalize the population, the
farms, the economic conditions of which
they complained, would take care of them-
selves. Miss Hartley is the daughter of
a Nebraska farmer and was sent to
Philadelphia to represent the farmers of
her State at the meeting. She is just 24.

There are said to be at least thirteen
women in Boston receiving a salary of
\$10,000 a year. Several of them are mem-
bers of the Business Women's Club, which
is the newest club in that city. Though
organized less than a year ago this club
now numbers its members by hundreds.
The object of the club is to promote the
several lines in which women are actively
engaged in lines of work directly con-
necting them with the business life of
the community. Though doctors and
trained nurses are eligible they must be
connected actively with some business
enterprise, such as a large store or manu-
facturing concern. Among the members
are two women in partnership in a public
stenographic business who employ up-
ward of forty girls. They started without
a dollar of capital. Another member
owns and runs seven lunch rooms in
Boston. Other members are a managing
editor, a factory manager, a director in a
school of shorthand, interior decorators,
probation officers, social workers, cos-
tumers, dressmakers, stenographers,
milliners, lawyers, doctors, architects and
nurses.

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OPERATIC TRIUMPH WORK OF TWO WOMEN

French Lyric Drama Composed
by Helen Vacaresco and
Gabrielle Ferrari.

SCENE LAID IN RUMANIA

Authors Have Already Attracted
Much Attention in Musi-
cal Centres of Paris.

It should gladden the hearts of suffra-
gists and feminists in general to learn
that a new triumph has been won by two
women in the field of grand opera. "Le
Cobzar," a lyric drama in two acts by
Helen Vacaresco and Gabrielle Ferrari,
was produced at the Paris Opéra a week
ago.

Few have been thus far the operatic
works due to women composers. The
Vicomtesse de Grandval, a French woman,
wrote two operas which were speedily
forgotten. Augusta Holmes, claimed by
historians of French music as French,
although her parents were Irish, was very
successful with "La Montagne Noire." Since
her death women composers had
devoted themselves chiefly to the writing
of songs and minor symphonic forms
of orchestration.

"Le Cobzar's" first performance was
scheduled to take place early in January,
but, curiously enough, the two women
authors were hampered in their struggle
for fame by the struggle of other women
for bettering their material condition.
Every self-respecting French opera must
be provided with a "divertissement" and
as luck would have it the ballet of the
Opéra went on a strike just before the
last stage rehearsal of the new work.

Mme. Gabrielle Ferrari, who is a new-
comer at the Paris Opéra, has already
won fame in other fields. "Sous le Masque,"
one of her best known works, was
produced at the Opéra Comique; she has
finished one other opera and she is working
on still another. Both are to be produced
next season.

The author of the libretto, Helen
Vacaresco, is more generally known in
European countries than Mme. Ferrari.
Some twenty years ago her striking
beauty almost brought about a grave
dynastic crisis in Rumania. She was
at that time lady in waiting at the
Rumanian court and the most intimate friend
of the Queen, who is better known as
Carmen Sylva. Prince Ferdinand fell
in love with her and openly announced
his intention to marry her and if necessary
to give up his rights to the throne of
Rumania. However, the storm blew over
after a little while, and the incident served
to advertise very widely Mme. Vacaresco's
poems of passion, most of which were
written originally in French.

Helen Vacaresco, like her royal pro-
tector, Carmen Sylva, has devoted herself
ever since to literature and has published
several successful novels. It is from her
latest novel, "Le Sortilège," that she took
the subject of the libretto of "Le Cobzar."
The action of "Le Cobzar" is located in
Rumania and the scene is laid in a
quaint old village which provides an
artistic and picturesque setting.

The harvesters are gathered to observe
an ancient custom requiring them to cele-
brate by song and dance the first day
of the harvest to the music of the "cobzar,"
a peasant musician who plays a kind
of guitar called a cobza. This is in order
to drive away evil spirits. But the peas-
ants are bemoaning the absence of Stan,
their cobza player, who has abandoned
the girl he loved, Jana, now married to the
inn keeper, Pradea, to follow a wandering
Gypsy.

Suddenly cries of joy are heard. Stan,
the peasant bard, with his cobza hanging
over his shoulder, appears upon the scene.
He has thrown off the spell of the gypsy
and has returned to his native village
to perform on harvest day the music of
which he is an acknowledged master.

Jana, who is ill treated by her husband,
finds she is more in love than ever with the
handsome cobzar, and he discovers
in turn that it was really Jana whom he
loved. They have a meeting at nightfall.
The gypsy, madly jealous, informs Pradea
of his wife's conduct and of the meeting
place of the lovers. She then tries to win
back Stan, but he kills her in his rage.

Stan then realizes all the tortures he will
have to undergo in the salt mines, to which
murderers are condemned in Rumania.
As the horror of such a life, with all hope
of love forever lost, dawns upon him, Jana
bogs him to flee with her. But Pradea
prevents their escape. The two men
grapple and Stan, taken by surprise,
is about to be thrown into a well when
Jana, in a remarkable piece of stage busi-
ness, picks up the knife which Pradea
has let drop in the struggle and stabs
her husband in the back.

The villagers, drawn by the outcry,
arrive just in time to witness Jana's
murder. All hope of escape is lost. The
two lovers, accomplices in forbidden love
and crime alike, will undergo together
the same punishment penal servitude in
the salt mines.

It is said that Helen Vacaresco and
Carmen Sylva once visited the salt mines
of Rumania and witnessed the horrors
undergone by criminals condemned to
labor in the subterranean galleries. They
were so deeply impressed by the sight
that they were carried almost fainting
from the mines. It was while telling Mrs.
Ferrari of this experience of her early
youth that Helen Vacaresco and the
composer of "Le Cobzar" realized what a
dramatic scenario could be written on
this subject.

Originally "Le Cobzar" ended with a
dream scene in which Stan had a terrify-
ing vision of the tortures he and the
woman he loved would undergo in the
inferno of the salt mines. For scenic
reasons that scene was cut off and merely
described by Stan in a very effective
aria.

This new operatic work was received
favorably by the Parisian first nighters
and by the press. Commenting upon the
performance, which was repeated several
nights, the *Figaro's* critic wrote:

"The music Mme. Ferrari has composed
for this stormy and violent drama has the
rare merit of giving a true translation of
the ever full of expression and energy
and of precision, it never goes astray
of melodies taken from Rumanian
folklore. The peasants' ballet is a charm-
ing example of this method. But even
when the themes are purely invented they
retain the rhythm which characterized the
popular Rumanian airs and give the work

Arnold, Constable & Co.

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30,000 Yards

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in 100 different Fashionable Shades

at Half Price

The assortment includes the new changeable
effects, in addition to the following plain colors
in a variety of beautiful tints, for street and
evening wear:

Light Pink, Sky Blue, Medium Blue, Turquoise, Apri-
cot, Nile, Gray, Taupe, Wood Rose, Beige, Tan, Old
Rose, Ashes Roses, Terra Cotta, Castor, Wistaria,
Atlantic Blue, Chocolate, Wine, Garnet, Canard, Gold,
Heliotrope, Olive Green, Cinnamon Brown, Light
Helle, Myrtle, Hunter Green and in the changeable
effects—Blue and White, Pink and White, Malt and
Lavender, Malt and Blue, Malt and Pink, Ciel and
Lavender, Ciel and Pink, Ciel and Gold, Tan and Hel-
lio, Tan and Brown, Tan and Rose, Helio and Gold,
Gray and Rose. Standard price \$1.00 yard

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ARD QUALITY.

Women's Summer Underwear

UNION SUITS, various styles, including crocheted top, plain or
lace trimmed tight or umbrella knee. Values to \$1.25, each 50c

VESTS, white gauze lisle or cotton, Swiss ribbed, hand crocheted
fronts and shoulders, also plain neck, sleeveless or short
sleeves. (Box 6 for \$2.00), each, 35c

CHILDREN'S VESTS AND DRAWERS, soft finish,
Sea Island cotton, all styles, sizes to 32, each, 35c

Unmade Robes & Blouses

RAMIE LINEN ROBES, elaborately embroidered,
suitable for dress or coat suits. Value \$18.00, 11.75

SHIRT WAISTS, fine French Batiste, hand embroidered with
drawn work effects. Value \$8.00, 4.75

NOTE—Fifth Avenue Stages stop at our 19th St. Entrance.

Broadway & 19th Street.

a great unity of style and a picturesque
originality which are most pleasing.

Muratore sang the part of Niza Noté,
was Pradea, Jana and the Gypsy were
respectively Mlle. Hatto and Ketty
Lapeyrette.

OUTDOOR FURNITURE.

As Now Made It Is Useful, Comfort-
able and Weatherproof

Garden furniture of the modern sort
looks well, is not expensive and will
stand hard usage.

It is called garden furniture or lawn
furniture or porch furniture, just as you
please to designate it, for it is equally
adaptable to garden, lawn or porch, or
it can even be placed indoors if your
house is a bungalow or a summer cottage
of some other type.

The chief characteristic of this furni-
ture, its ability to stand up under any
punishment inflicted by the weather,
qualifies it preeminently for service out-
side in the open. It is perfectly good on the
cottage porch, but not as good there as
rural, wicker, willow or rattan, while there
is nothing better for use under the trees
on the open stretches of lawn. Neither
sun nor rain nor wind can harm it and it
fits in any landscape.

The out of door furniture is either
portable or stationary. In the former
class there are chairs and sets of in-
numerable designs, tables, flower stands,
flower boxes, couches, tabourets, Indian
seats, lawn vases and so on. Among the
stationary furnishings are large lawn
seats, with or without canopies; swing
stands and the swings themselves, sum-
mer houses, pergolas, fences, bridges,
arbors and gates. It may be stretching
it a trifle to call all these things furniture,
but that is the custom in the trade, and the
stationary pieces are found side by side
with the portable in the stores and in the
catalogues.

Hickory, one of the old staple woods
of the genuine rustic furniture. Young
hickory saplings are used for the frame-
work. If cut in the fall the bark will
always adhere to the wood, it is declared.
For the backs and seats of chairs, settees
and swings, the tough inner bark of the
hickory is cut into long, thin strips which
are closely woven in the familiar over-
and-under pattern. This kind of seating is
tough and durable, but elastic and com-
fortable. There is no attempt to tamper
with the natural beauty of the wood or
to polish up or improve upon the attrac-
tive surface of the bark.

Red cedar is another wood much used
for rustic furniture. The rather soft,
long shaggy bark is left untouched, but
much of it adheres to the wood so loosely
that it must wear away after a while.
The cedar generally selected is of the
variety with a conspicuous red heart
in the centre of the stick, showing in the
furniture where the ends are rounded
off on chair arms and backs.

What is said to be the root of this same
red heart cedar tree is used for another
style of the garden furniture but under
the name of laurel wood. It is hard
and gnarly, full of sharp curves and
bulging knots and in general has a rather
uncomfortable look in the chair backs.
There is no attempt to use it for seats,
hard smooth slats are used.

Another attractive native wood for the
out of door furniture is birch in any of
its common varieties. Pretty effects
are produced by using two or more
varieties in the same piece with one kind
for the general framework and another
for the upright slats of a settee, for in-
stance.

There is still one more style of garden
furniture, not quite so rustic perhaps,
but equally suitable for many country
places, especially those laid out on formal
lines. It is of cypress sawed and planed
down into conventional forms and painted,
it has a style all its own with little attempt
at ornamentation but with graceful
outlines and well calculated proportions.
None of the garden or lawn furniture
is upholstered, but cushions for chairs,
settees and swings can be made with
some of the many sunfast fabrics now to
be had in a great variety of colorings
and designs.

NOTICES TO TRAVELLERS.

Not far from Boston there is a signpost
bearing this announcement:

"No trespassing except on business."
In the railway carriages running be-
tween Calais and Paris there used to be
a peculiar device for summoning the
guard or conductor. Behind a small
glass window in each compartment
dangled a ring fastened to the end of a
cord. Below, in French, German and
English, was a notice, the English version
of which read:

"Should at any time the presence of
the guard be deemed necessary, the pas-
senger will please break the glass, pull
the cord and agitate his arms out the
right hand window according as the train
is going."

Here is another notice which was de-
signed to put travellers on their guard
against unauthorized guides to Mount
Vesuvius and to warn tourists to take
the guide numbers if they wished to make
complaints.

"The Vesuvius guides acknowledged
by the company are only those who have
a number of recognition at the tourist
and an inscription, Guida del Vesuvius."
Travellers are earnestly requested to
remember that number of recognition
to the guide who escort them, and to de-
clare it if they have any complaint to do;
differently the company will be in the
impossibility to pursue such reclamation."

MISER'S HOARD TO CHARITY.

Fortune Won by Privation Left to
a Children's Hospital.

Vienna correspondence London Standard.
Vienna's charitable institutions are to be
increased by a new children's hospital, to
be erected at a cost of 2,000,000 crowns, be-
queathed for the purpose by Josef Spitz-
berger, who died recently at the age of
88 years. This fortune was accumulated
by a life of hard work, accompanied by
the severest self-denial.

Spitzberger was for many years head
casher of a large flour milling concern in
Vienna. He seems to have been born
thriftily, for at a very early age he gave up
taking sugar in his coffee, and persuaded
his parents to give him the few pennies
saved in this way to put in the savings bank.
And as he began, so he continued through-
out his long life, contenting himself with
the bare necessities. Every penny he
could save went into the bank.

For many years he lived in a small miser-
able room in a poor street in the suburbs of
Vienna. The room had neither stove nor
light. To keep warm when he was not at
business Spitzberger visited the museums
and art galleries and to save the expense
of light he went to bed when it grew dark.
He mended his own clothes and his whole
wardrobe consisted only of one suit and one
shirt. During his last years he lived literally
on dry bread and tea made fresh every
week. He drank this decoction without any sugar.

Spitzberger was a frequent visitor on the
Bourse, and made a good deal of money in
lucky speculations. He was interested in
public affairs, but never bought a news-
paper, going at half past 6 o'clock every
morning to read the sheets pasted outside
the offices of the journals.

To add the remembrance of his friends he
replied: "Your pleasure is to spend money
to save. Leave me my pleasure; it is all
for a good purpose."

Spitzberger never married and with the
exception of his small legacy to relatives,
has left his whole fortune for the children's
hospital.

Woman's Death Not Publicly Mourned.

From the London Graphic.
No matter what the social status of a
Palestine woman may be in strictest obedi-
ence to time honored Oriental rules, her
decease is not publicly lamented nor is this
community as a whole affected in any par-
ticular way by any manifest sense of her
loss. On the other hand, a prominent
member of a clan or family in the
smaller towns or country villages of Palest-
ine departs this life there is then much
ado by way of ceremonial and ritual per-
formed in order to express in due form a
correct idea of the loss sustained to the whole
community. On such occasions "days of
lamentation" extending from seven to
thirty, according to the importance or
rank of the deceased, are observed, a
large number of which are more or less
spread before the assembled com-

BAGS, SASHES AND GIRDLES OF SILK.

the girdle is the most important detail in
the scheme of a frock.

Such ends are more numerous than they
have been, though they are by no means
important, and they may fall in the mid-
dle of the back or at either side of back or
front. One sees old fashioned looking
sashes tied with prim short bow knots
and long ends; but, more often, the loops,
if loops there be, are upstanding, or possi-
bly, the sash ends fall from a flat pump
bow made separately from them.

On a wide girdle, the long sash ends
may start from the top of the girdle in
the middle back, and rise in upstanding
loops above that point, without twisting
or tying. One French maker is fond of
wide girdles and sash ends without bows,
a wide scarf being simply drawn up under
the girdle in the back and left to fall
straight, one end falling over from the
top of the girdle, the other falling from
beneath the bottom of the girdle.

Another famous Frenchman makes

WHAT WOMEN ARE DOING.

Señora Maria Unzué de Alvar and her
sister, Señora Concepcion Unzué de
Casares, have erected and endowed what
is said to be the most costly orphan
asylum in the world. The institution is in
Mar del Plata, Argentina, and is said to
have cost more than \$2,000,000 for the
buildings alone. It is for the use of
convalescent orphan children of the poor
and is under the care of the Benevolent
Society of Mar del Plata. The institution
is a memorial to the father and mother
of the two women.